

THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A S C R I P T

"CALLAN" (9)

"BREAKOUT"

by

JAMES MITCHELL

Prod.No: 32088

VTR/THS/2634

STORY EDITOR

GEORGE MARKSTEIN

DESIGNER

NEVILLE GREEN

DIRECTED & PRODUCED

by

REGINALD COLLIN

CAMERA REHEARSALS: WEDNESDAY, 1ST APRIL 1970, 10.00-19.30) - STUDIO 1, TEDDINGTON.
THURSDAY, 2ND APRIL 1970, from 10.15)

VTR: THURSDAY, 2ND APRIL 1970, 16.45-19.30 - STUDIO 1, TEDDINGTON.

TRANSMISSION: WEDNESDAY, 3RD JUNE 1970.

DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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"CALLAN" (9)

"BREAKOUT"

CAST:

Callan EDWARD WOODWARD
Hunter WILLIAM SQUIRE
Cross PATRICK MOWER
Lonely RUSSELL HUNTER
Lubin GARFIELD MORGAN
Chaplain WILLIAM FOX
Bonnington ROBERT CARTLAND

Liz, Hunter's Secretary LISA LANGDON
Mellor BILLY CORNELIUS
Judge ERNEST HARE
Hughes/voice off JOHN CORVIN
Courtroom Policeman VERNON JOYNER
Warders ERIC McCAINE
DEREK COX
Policeman (T/C only) FRANK MANN

+ 1 walk-on: FRANK ENSON (Warder); & 16 men & 1 woman (extras) as convicts, court officials, jurymen, warder, prisoner's wife - thru JD AGENCY (730-9777) - PETER KODAK, BOB RAYMOND, ERNEST JENNINGS, BILLY JOHN, RONNIE LAUGHLIN, JAY NEIL, TOM O'LEARY, STEVE KELLY, MAURICE BUSH, *PETER DOUGLAS, TONY CORDELL, BRIAN GARDNER, JERRY ALEXANDER, MIKE FINBAR, COLIN REESE, RICHARD BLAKE and 1 (woman) T.B.A. (*'Ramington')

Floor Manager JOHN WAYNE
P.A. PADDY DEWEY
Stage Manager BETTY CROWE
Asst. Floor Manager STUART CRME
Call Boy PETER ERRINGTON

Technical Supervisor JOHN EVELEIGH
Lighting Supervisor LOUIS BOTTONE
Senior Cameraman PETER HOWELL
Sound Supervisor JOHN TASKER
Vision Mixer PETER BOFFIN
Racks BERT WHITE
Grams STEPHEN BROWN
Film Editor ROY HAYDEN
Graphic Designer KEITH PAISLEY

Wardrobe Supervisor AMBERN GARLAND
Make-Up Supervisor JEANETTE ABLETT

SCHEDULE:

WEDNESDAY, 1ST APRIL:

Camera rehearsal 10.00-13.00
LUNCH BREAK 13.00-14.00
Camera rehearsal 14.00-19.30

THURSDAY, 2ND APRIL:

Camera rehearsal 10.15-12.00
Line-up and make-up 12.00-13.00
LUNCH BREAK 13.00-14.00
Dress rehearsal 14.00-15.45
TEA BREAK, line-up &
make-up 15.45-16.45

VTR 16.45-19.15 (VTR/THS/2634)
Technical clear 19.15-19.30 (Partial assembly editing)

TECHNICAL REQUIREMENTS:

✓ Fork lift truck for Cams. 1A & 3H.

4 pedestals on floor with 2-man L.A. dolly to interchange (Cams. 2C & 1L).
Debbie on gantry. ✓ Fork lift truck. Up-pan wedge. Mirror (4' x 4') for 5A.
Normal monitors + bank of monitors in Hunter's Office as for series (non pract.).
3 booms, 4 stand mics in Courtroom, fishpole for Courtroom Corridor, rest as reqd.
Pract intercom: Hunter's Office/off stage. Slung mic. back of Hunter's Office.
Grams, tape, echo, foldback. F/X mic. Fishpoles in Prison & Tanker. Line to be pre-
Opening "Thames" symbol & "Callan" opening titles (35/16mm) only on T/C. Caption scann
for op. & closing credits, slide machine for act breaks. Partial editec.

"CALLAN" (9)

Prod.No: 32088

"BREAKOUT"

VTR/THS/2634

RUNNING ORDER

N.B: 10 SPECIALLY SHOT 16mm DOUBLE-HEADED T/C SEQUENCES WILL NOT BE PLAYED into MAIN VTR, BUT WILL BE EDITED & TRANSFERRED TO TAPE AT A LATER DATE.

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 1</u>						
OPENING CREDIT SEQUENCE: T/C (35/16mm) & CAPTION SCANNER					GRAMS	1
TAPE RUN to SC.2						
TELECINE (1): (16mm) HASTINGS STREET, EXT.	DAY	Lubin Mellor Policeman	-	SOF	-	1-2
2. COURTROOM - INT.	DAY	Bonnington Callan Lonely Judge Policeman Extras	1: A. (Fork lift) 2: A, B. 3: A. 4 STAND 4: A. MICS.		1-28	3-5
TAPE RUN						
4. COURTROOM - INT.	DAY	As Sc.2	1: A. 2: B. 3: A.	4 STAND MICS.	29-49	6-7
TAPE STOP						
1. HUNTER'S OFFICE, INT.	DAY	Hunter Cross Mellor Liz	1: B, C. 3: B. 4: B, C.	A-1	50-64	8-11
TAPE RUN						
3. HUNTER'S OFFICE, INT.	DAY	Hunter Cross.	1: C. 3: B. 4: D.	A-1	65-74	12-13
TAPE STOP						
5. COURTROOM CORRIDOR, INT.	DAY	Lonely Policeman Extras (?)	2: C. (L.A. dolly)	FISHPOLE	75	14
TAPE RUN						
			3: C.	FISHPOLE	76	14-15
ASSEMBLY EDIT						
6. HUNTER'S OFFICE, INT.	DAY	Hunter Liz (v/o) Cross Callan	1: B. 3: D, B. 4: C, B.	A-1 B-1	77-102	15-19
POSSIBLE TAPE RUN						
7. INTERROGATION ROOM, INT. (Incl. Slide)	DAY	Hughes Callan 'Remington'	3: E. 4: E.	C-1	103-104	19-21

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 2						
8. HUNTER'S OFFICE, INT. (incl. Slide)	DAY	Callan Hunter	1: C, B. 3: B. 4: C.	A-1 SLUNG MIC.	105-117	22-24
TAPE STOP - on to Sc.9						
TELECINE (2):						
SCRAPYARD - EXT.	DAY	Callan Cross	-	SOF	-	24-26
9. PRISON INTERVIEW ROOM (1), INT.	DAY	Callan Lonely Warder Prisoner & wife (?)	1: E. 3: G. 4: F.	B-2	118-149	27-31
TAPE STOP - on to Sc.10						
TELECINE (3):						
SCRAPYARD - EXT.	DAY	Callan Mellor Cross	-	SOF	-	31-32
10. PRISON CHAPEL - INT.	DAY	Lonely Lubin Chaplain Prisoners Warders	1: F. 4: H.	A-2	150-154	33
*3H on fork lift truck.						
TAPE RUN						
*3: H. (A-2) 155 33						
TAPE RUN						
4: G. (A-2) 156 34						
TAPE RUN						
1: G. A-2 157-166 35-36						
4: H.						
TAPE RUN						
1: G. (A-2) 167-168 36						
4: G.						
TAPE STOP						
11. PRISONER INTERVIEW ROOM (2), INT.	DAY	Callan Lonely Warder Prisoner & wife (?)	1: H. 2: D. 3: J.	B-3	169-193	37-39
ASSEMBLY EDIT						
12. HUNTER'S OFFICE, INT.	DAY	Hunter Callan	1: C, D. 3: D. 4: C.	A-1	194-208	39-41
ASSEMBLY EDIT						
13. PRISON CHAPEL - INT.	DAY	Lonely Chaplain Warder	1: J. 3: L. 4: G	A-2	209-225	42-44
ASSEMBLY EDIT						

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 2 (contd.)</u>						
14. SMALL ROOM at SECTION H.Q. - INT. (incl. Slide)	NIGHT	Callan Cross Mellor	1: K. 3: M. 4: J.	C-1	226-242	45-46
<u>ACT 3</u>						
OPENING SLIDE				GRANS		47
<u>TAPE RUN to Sc.15/</u>						
<u>TELECINE (4):</u> PRISON - EXT.	NIGHT	Callan Mellor Cross	-	SCF	-	47
15. PRISON - INT.	NIGHT	Mellor Cross Callan	1: L. (L.A. dolly) 5: A.		245-244	48
				FISHPOLES		
<u>TAPE STOP/</u>						
		+ Frank Enson (Warder)	1: L. (L.A.) 2: E. 5: B.		245-247	48
				FISHPOLES F/X MIC		
16. LONELY'S CELL, INT.	NIGHT	Lonely Lubin Callan Cross Mellor Warder (Frank Enson)	3: N.	B-4	248	48-49
17. PRISON - INT.	NIGHT	Callan Cross Lubin Mellor	1: L. (L.A.) 2: E. 5: B.		249-251	49
				FISHPOLES F/X MIC		
<u>TAPE RUN to Sc.19/</u>						
<u>TELECINE (5):</u> PRISON - EXT.	NIGHT	Callan Cross Lubin Mellor	-	SCF	-	49-50
19. PRISON - INT.	DAY	Warders 1 & 2 Prisoners	1: L. (L.A.) 2: E.		252-253	51
				FISHPOLE		
19A. LONELY'S CELL, INT.	"	Warders 1 & 2 Lonely Frank Enson	3: N.	B-4	254	51
19B. PRISON - INT.	"	As Sc.19	2: E.	FISHPOLE	255	51
<u>TAPE RUN/</u>						

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 3 (contd.)						
21. LONELY'S CELL, INT.	DAY	Chaplain Lonely Warder (?)	2: E. 3: N, P.	B-4	256-266	52-54
TAPE STOP						
18. TANKER - INT.	NIGHT	Lubin Mellor	2: F. 3: Q.	FISHPOLE or B-4	267-275	55-56
TAPE RUN						
20. TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	276-282	57
TAPE RUN to Sc.20, (contd.)						
TELECINE (6):						
ROAD BLOCK - EXT. (1st part)	DAY	Cross Callan 2 Policemen	-	SOF	-	57
20. (contd.)						
TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	(283)	57
TAPE RUN to Sc.22						
TELECINE (5) - (contd.)						
ROAD BLOCK - EXT.	DAY	As above	-	SOF	-	58
22. TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	284-295	59-60
TAPE RUN to Sc.23						
TELECINE (7):						
BEACH HUT, INT. & EXT.	DAY	Liz Hunter Bremner (v/o)	-	SOF	-	60-61
23. TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	296-300	62
TAPE RUN to Sc.24						
TELECINE (8):						
ROADS - EXT.	DAY	-	-	SOF	-	62
24. TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	301-310	62-63
TAPE RUN to CLOSING CREDITS						
TELECINE (9):						
LEVEL-CROSSING & WOOD-YARD - EXT.	DAY	Callan/Cross/Lubin.	-	SOF	-	64-65
TELECINE (10):						
BEACH HUT - INT/EXT.	DAY	Callan/Hunter/Cross/Liz	-	SOF	-	66-68
CLOSING CREDIT SEQUENCE:						
CAPTION SCANNER & SLIDE	-	-	4: Capt.	GRAMS	311	69

VTR/THS/2634
Part 1

ACT 1

<u>FADE UP TELECINE (35mm/16mm)</u>	<u>OPENING CREDIT SEQUENCE.</u>	<u>S.O.F.</u>
<u>THAMES PICTORIAL SYMBOL</u>		
<u>(0'07") into "CALLAN"</u>		<u>(THEME</u>
<u>OPENING TITLES (0'54")</u>		<u>MUSIC)</u>
		*
<u>SUPER (INLAY) CAPTION SCANNER</u>		
<u>(1) "BREAKOUT"</u>		*
<u>(2) created and written by</u>		*
<u>JAMES MITCHELL</u>		*
<u>TAKE OUT CAPTION SCANNER</u>		*
		*
		*
<u>TAPE RUN</u>		*
<u>(To Scene 2, Shot 1)</u>		

TELECINE (1) - NOT BEING PLAYED INTO VTR/

<u>TELECINE (16mm)</u>	<u>T/C (1)</u>	<u>EXT.</u>	<u>HASTINGS STREETS.</u>	<u>DAY.</u>
<u>LUBIN COMES UP STREET</u>				
<u>& TURNS R. into ANOTHER</u>				
<u>STREET.</u>				<u>S.O.F.</u>
<u>HE PAUSES, then MOVES ON</u>				
<u>TOWARDS POLICEMAN WALKING</u>				
<u>DOWN STREET.</u>				
<u>MELLOR ENTERS SHOT from</u>				
<u>R. & DODGES into DOORWAY</u>				
<u>as LUBIN GOES UP to</u>				
<u>POLICEMAN.</u>				

LUBIN: Excuse me -

(On Telecine (1))

P.C: Yes, sir?

LUBIN: I would like to give myself up.

P.C: Oh yes, sir? And what have you been up to?

LUBIN: My name is Nikolai Lubin. I am an operative of the K.G.B. I have been spying on your country for five years.

P.C: That's very funny, sir. I think you've had a few too many ...

LUBIN: Not even one, unfortunately.

P.C: You are joking, aren't you?

LUBIN: I think it would be as well if you found out.

P.C: Yes, sir - I think you'd better come along with me.

THEY TURN & WALK OFF
into B/G.

REACTION SHOT of MELLOR
DESPONDENTLY WATCHING THEM .
GO.

END OF TELECINE (1)

Preview 4

CAM.1 on FORK LIFT TRUCK

1. 4 (A)
C.U. BONNINGTON.
2. 2 (A)
L.S. COURT, EXTRAS in f/g.
3. 3 (A)
C.U. LONELY.
4. 2 (A)
C.U. CALLAN.
5. 4 (A) (a/b)
(C.U. Bonnington)
(2 TO POS.B. SAME SET,
FAST)
6. 2 (B)
C.U. CALLAN.
7. 1 (A) (On fork lift truck)
C.U. JUDGE.
8. 4 (a/b)
(C.U. Bonnington)
9. 2 (a/b)
(C.U. Callan)
10. 3 (A)
C.U. JUDGE.
11. 2 (a/b)
(C.U. Callan)
2. INT. COURTROOM. DAY. 4 STAND MICS.
- BONNINGTON: But you have known the prisoner for some years, have you not?
- CALLAN: I have, sir.
- BONNINGTON: And seen him regularly?
- CALLAN: That's correct.
- BONNINGTON: May we ask why, Mr. Callan?
- You are, after all, a man of some substance. You are a partner in a business, I understand.
- CALLAN: Junior partner, sir. Yes.
- JUDGE: What sort of business, Mr. Bonnington?
- BONNINGTON: Mr. Callan?
- CALLAN: Scrap metal, my Lord ... Hunter & Callan.
- JUDGE: Did you purchase this partnership?

GRAM F/X:
COURTROOM
ATMOSPHERE
(thru scene)

Preview 1

(On 2, Shot 11)

12. 1 (A)
2-S, LONELY L. f/g, JUDGE
R. b/g.
13. 4 (A)
2-S, CALLAN L. f/g,
BONNINGTON R. b/g.
14. 3 (A)
C.U. LONELY.
15. 2 (a/b)
(C.U. Callan)
16. 1 (A)
2-S, LONELY L. f/g, CALLAN
R. b/g.
17. 3 (A)
C.U. JUDGE.
18. 2 (a/b)
(C.U. Callan)
19. 4 (A)
2-S, CALLAN L. f/g, JUDGE
R. b/g.
- CALLAN: No, my Lord. I - er -
worked my way up from the bottom,
as you might say./
- JUDGE: Proceed, Mr. Bonnington./
- BONNINGTON: My question is this,
Mr. Callan. Why should you, a
successful business man, associate
with the prisoner here?/
- A man who,
on his own admission, has committed
twenty-five acts of larceny./
- CALLAN: I felt he needed a friend,
sir. He's - he's not very bright,
you see. And he's easily led.
I kept him out of trouble
for quite a while, but I was seriously
ill last year - had to go into
hospital - and I lost touch with him.
That's when he got into trouble again./
- JUDGE: Twenty-five times?/
- (LAUGHTER)
- CALLAN: Yes, my Lord, I know -
but he is easily led. He needs
a strong character to look after
him./
- JUDGE: And you have a strong
character, Mr. Callan?

GRAM F/X
LAUGHTER

CALLAN: Yes, sir. I think I can
say that.

Preview 3 (fast)

(On 4, Shot 19)

20. 3 (A)
C.U. BONNINGTON. JUDGE: Thank you, Mr. Bonnington.
- BONNINGTON: You stood bail for the prisoner?
- CALLAN: Yes, sir. My partner helped me.
- BONNINGTON: In a considerable sum, I believe?
21. 2 (B)
2-S, BONNINGTON R. f/g,
CALLAN L. b/g. CALLAN: Three thousand pounds.
- BONNINGTON: You had sufficient faith in this man to risk forfeiting three thousand pounds?
22. 3 (A)
C.U. LONELY. CALLAN: Well, he's here now, sir/...
- BONNINGTON: How did the prisoner live while you befriended him?
23. 2 (B)
C.U. CALLAN. CALLAN: Honest jobs, sir. No thieving, I assure you of that.
24. 3 (a/b)
(C.U. Lonely) BONNINGTON: How exactly?
25. 2 (a/b)
(C.U. Callan) CALLAN: I found work for him, sir.
26. 4 (A)
C.U. BONNINGTON. BONNINGTON: Would you do so again?
27. 2 (a/b)
(C.U. Callan) CALLAN: Oh, indeed, sir. That's why I'm here, sir. That's what I want you to let me do.
28. 1 (A)
M.C.U. JUDGE.

T A P E R U N

29. 1 (A) (On fork lift truck) 4. INT. COURTROOM. DAY. 4 STAND MICS
M.C.U. JUDGE. GRAM F/X:
COURTROOM
ATMOSPHERE
(thru scene
a/b)
- JUDGE: I have listened with
some astonishment to the
catalogue of your crimes.
30. 3 (A)
C.U. LONELY. Twenty-five offences in such a
short space of time
31. 1 (A)
2-S, LONELY L. f/g, JUDGE offences
R. b/g. committed with great expertise
32. 3 (a/b)
(C.U. Lonely) but with little intelligence.
33. 1 (A)
M.C.U. JUDGE. The evidence of Mr. Callan, I may
say, astonished me also.
34. 2 (B)
M.C.U. CALLAN - reaction.
35. 1 (a/b)
(M.C.U. Judge) Astonished and delighted. It
is indeed a pleasure to learn
of honest and upright citizens who
are willing to devote themselves to
the welfare of criminals
36. 2 (a/b)
(M.C.U. Callan) even criminals so utterly case-hardened
as yourself.
37. 1 (A)
2-S, LONELY L. f/g, JUDGE
R. b/g.
38. 3 (A) (a/b)
(C.U. Lonely - reaction)
39. 1 (a/b)
(2-S, Lonely/Judge) Because I have great reliance on
Mr. Callan's influence over you, and
because I am sure that influence can
lead to nothing but good - and for that
reason only - I am going to be lenient
with you.
40. 3 (a/b)
(C.U. Lonely - reaction)
41. 1 (A)
M.C.U. JUDGE.

(CONTD. OVER)

Preview 3

(On 1, Shot 41)

- JUDGE: (CONTD.) I sentence you
to six months' imprisonment
42. 3 (a/b)
(C.U. Lonely - pleased)
43. 2 (a/b)
(M.C.U. Callan)
44. 3 (a/b)
(C.U. Lonely)
45. 1 (a/b)
(M.C.U. Judge)
- JUDGE: (CONTD.) - for each of the
twenty five offences.
46. 3 (a/b)
(C.U. Lonely - horrified)
47. 1 (a/b)
(M.C.U. Judge)
- JUDGE: (CONTD.) The sentence to
run concurrently.
48. 2 (a/b)
(M.C.U. Callan)
49. 3 (A)
2-S, LONELY & WARDER..
- LET THEM START to LEAVE L.

T A P E S T O P

(1 OFF FORK LIFT TRUCK, &
TO POS.B; 3 TO POS.B, 4 TO
POS.B, HUNTER'S OFFICE.
2 ON TO L.A. DOLLY & TO
POS.C, COURTROOM CORRIDOR)

(BACK to SCENE 1, HUNTER'S OFFICE)

Preview 3

50. 3 (B) 1. INT. HUNTER'S OFFICE. DAY. BOOM A
C.U. HUNTER on the MOVE. GRAM F/X
HUNTER'S
OFFICE
ATMOSPHE
LOOP a/b
- HUNTER: Bumbling, inept. One
has the feeling that all the
talent is with the opposition.
- CROSS: I'm very sorry, sir.
What did I do?
- HUNTER: No, no. Not you, James.
Not yet, at any rate.
- F/X: KNOCK ON DOOR.
51. 4 (B) HUNTER: Come in./
2-S, HUNTER R. f/g, LIZ
L. b/g as SHE ENTERS. LIZ: The Lubin file, sir.
- HUNTER: Thank you. Callan in
yet?
- LIZ: You gave him a day's leave of
absence, sir.
- HUNTER: Telephone his flat.
52. 1 (B) LIZ: I have, sir - three times./
C.U. HUNTER. HUNTER: Well, telephone again!
53. 3 (B) LIZ: Very good, sir. (SHE EXITS)
3-S, HUNTER L. f/g, MELLOR
& CROSS R. b/g. HUNTER: Get out, Mellor.
- (1 TO POS.C. SAME SET)
- LET MELLOR LEAVE FRAME. (PAUSE)

(On 3, Shot 53)

TIGHTEN to 2-S with
CROSS.

HUNTER: (CONTD.) You've read this?

CROSS: Yes, sir.

HUNTER: And you know where he is?

CROSS: In prison, sir. He goes
for trial next months.

54. 1 (C)
M.C.U. HUNTER.

HUNTER: Maybe.

Why did he give

55. 3 (B)
L.A. 2-S, HUNTER R. f/g,
CROSS L. b/g.

himself up, Cross?

CROSS: Asylum, sir?

HUNTER: After what he's done? Not
a hope. Why?

CROSS: The K.G.B. after him, sir?

HUNTER: Certainly not. He's
served them faithfully and well.
They love him. D'you know the jobs
he's done?

CROSS: It's in the file, sir.

PULL BACK with HUNTER
as HE GOES R.

CRAB L. to HOLD SINGLE
of HUNTER.

HUNTER: No, it isn't. Not all of
it. Besides that little lot, he got
hold of the Atropos missile, the
Praetorian tank and the full background
of our Middle Eastern commitment.
There were five copies in the world.

(CONTD. OVER)

Preview 4

(On 3, Shot 55)

HUNTER: (CONTD.) One each for the Chiefs of Staff, one for the P.M. and one for the Foreign Secretary. And he got photostats.

56. 4 (B)
M.C.U. CROSS.

He had a contact,

57. 1 (C)
CLOSE 2-S, PART of CROSS
L. f/g, HUNTER R. b/g.

you see ... a beauty. / The contact did the spying, and Lubin was controller. The contact's name is Remington. Officially he's in the Records Office. Unofficially he's an archivist of Top Secret documents - cleared right up to here ... And Lubin got him. /

(4 TO POS.C, SAME SET)

58. 4 (C)
2-S, HUNTER R. f/g,
CROSS L. b/g, SITTING.

CROSS: Sounds a bit of a whizz-kid, sir.

HUNTER: He's Callan's age.

CROSS: What happened to Remington, sir? /

59. 1 (C)
M.C.U. HUNTER.

HUNTER: I had him picked up this morning.

CROSS: Shouldn't he be handed over to Special Branch?

PAN HIM L. to DOOR.

HUNTER: Possibly, Cross, possibly. At the moment I want him here.

CROSS: A little unusual, sir?

PULL BACK with HUNTER
& CRAB L. to H.A. 2-S
with CROSS.

HUNTER: Where the devil's Callan?
(PAUSE) He's a very unusual man, James. Like Lubin. They got hold of another document, too. A very rare document.

(CONTD. OVER)

Preview 4

(On 1, Shot 59)

60. 4 (C)
C.U. HUNTER.
61. 1 (C)
C.U. CROSS.
- HUNTER: (CONTD.) Only two copies exist. One here, the other in archives/... The names of our controllers in Prague, Budapest, Moscow, Warsaw and East Berlin./

62. 4 (a/b)
(C.U. Hunter)
- CROSS: My God!

63. 1 (a/b)
(C.U. Cross)
- HUNTER: Lubin didn't get it out - but he's got the names all right. Here. That's why I wanted him. It's also why he gave himself up to the police./

64. 4 (a/b)
(C.U. Hunter)
- CROSS: I'm afraid I don't follow, sir./

HUNTER: If you wanted to hide from me, James, could you think of anywhere safer than a prison? Except a graveyard, perhaps?

F/X: INTERCOM BUZZ

As HUNTER MOVES R, PULL
to 2-S with CROSS.

HUNTER: Yes?

LIZ: (DISTORT) Callan, sir.

HUNTER: Put him on, put him on!

LIZ: (DISTORT) That's just it, sir. I'm afraid there's still no reply.

ZOOM IN to C.U. HUNTER.

HUNTER: Damn!

T A P E R U N

(4 TO POS.D, SAME SET)

65. 4 (D) 3. INT. HUNTER'S OFFICE. DAY. BOOM A-1
 L.A. 2-S, HUNTER R. f/g,
 CROSS L. b/g. GRAM F/X
 HUNTER'S
 OFFICE
 ATMOSPHEI
 (thru scer
 a/b)
- HUNTER: Lubin is courageous
 and ruthless, of course - one
 expects that. He is also
 extremely clever.
- CROSS: To get all that information,
 he must be.
- PAN L. with HUNTER.
- HUNTER: Not only that. Think.
 Two of our people went after him -
 and he was under no illusion what
 would happen to him once they brought
 him here - so he surrendered to the
 police, who were naturally delighted
 to offer him free board and lodging -
 and protection.
66. 3 (B)
 M.S. CROSS.
 HE SITS. CROSS: All the same, sir - considering
 what he's done/...
67. 4 (a/b)
 (L.S. Hunter)
- PULL BACK with HUNTER
 to 2-S with CROSS -
- & HOLD 2-S as HUNTER
 SITS.
- HUNTER: My dear James, you don't
 suppose for one moment he's confessed
 everything? Good Lord, no! Just
 enough that they can prove, so that
 they'll keep him inside - away from
 me - for how long? Ten, fifteen,
 twenty years?
- CROSS: There is one thing you've
 forgotten, sir.
68. 1 (C)
 C.U. HUNTER.
69. 4 (D)
 C.U. CROSS. HUNTER: Indeed?

Preview 1

(On 4, Shot 69)

CROSS: The K.G.B. may get him out. They always do if they can, sir - otherwise their operatives wouldn't be so keen on risking prison.

70. 1 (a/b)
(C.U. Hunter)

HUNTER: I hadn't forgotten that, James. And I've no doubt that Lubin hasn't forgotten it, either. At least, I hope not.

71. 4 (D)
2-S, a/b.

CROSS: Sir?

72. 1 (a/b)
(C.U. Hunter)

HUNTER: It will make everything so much simpler when we lift him ourselves.

73. 4 (D)
C.U. CROSS - reaction.

74. 1 (a/b)
(C.U. Hunter)

T A P E S T O P

(3 TO POS. 5, COURTROOM
CORRIDOR)

Preview 2

CAM.2 on LOW-ANGLE DOLLY

75. 2 (C)

2-S, LONELY/POLICEMAN.

5. INT. COURTROOM CORRIDOR. DAY.

FISH-
POLE

GRAM F/X:
COURTROOM
ATMOSPHERE
B/G, thru
scene.

TRACK BACK with THEM.

LONELY: What's he got to
laugh about?

P.C: He did all right for you,
son.

LONELY: All right! What's
twenty-five times a half?

P.C: Twelve and a half.

LONELY: There you are, then.

P.C: What?

T A P E R U N

(SCENE 5, COURTROOM CORRIDOR, CONTD.)

FISHPOLE
& GRAM F
a/b.

76. 3 (C)

CLOSE 2-S, LONELY/POLICEMAN.

PULL BACK to REVEAL BARS.

CRAB L. with THEM as DOOR
OPENS.

LONELY: I get $12\frac{1}{2}$ years, and
he's laughing! And the judge says
he's going to be lenient!

P.C: You got six months, son.

LONELY: Twenty-five times.

P.C: Concurrent.

Tape stop next

(On 3, Shot 76)

LONELY: What's that when it's
at home? Hard labour?

P.C: All at once, like. You been
sentenced twenty-five times -

LONELY: You're telling me!

P.C: But you only do six months.

LONELY: Honest?

P.C: Cross my heart.

LONELY: He's a real mate,
Mr. Callan is. (PAUSE) All the
same - I don't get it.

A S S E M B L Y E D I T

(1 TO POS.B, 3 TO POS.D,
4 TO POS.C, HUNTER'S
OFFICE. 2 OFF L.A. DOLLY
& STAND BY POS.D, ACT 2)

77. 1 (B)
C.U. INTERCOM.

SEE HUNTER'S HAND COME
INTO SHOT.

6. INT. HUNTER'S OFFICE. DAY. BOON'S
A-1, B-

F/X: INTERCOM BUZZ.

HUNTER: Yes?

LIZ: (DISTORT) Mr. Callan,
sir.

GRAM F/X:
HUNTER'S
OFFICE
ATMOSPHE
(thru sce
a/b)

Preview 4 (fast)

(On 1, Shot 77)

78. 4 (C) (As Callan enters) HUNTER: Send him in. (INTERCOM FLICKED OFF).
L.S. HUNTER R. f/g, Where the devil
CALLAN L. b/g, + CROSS. have you been?
79. 3 (D) M.C.U. CALLAN.
80. 1 (B) CALLAN: Leave of absence, sir.
C.U. HUNTER.
81. 3 (a/b) HUNTER: You picked a fine day for it!
(M.C.U. Callan)
82. 1 (a/b) CALLAN: Why? What's up, sir?
(C.U. Hunter)
83. 4 (a/b) HUNTER: Lubin.
(3-S)
84. 3 (a/b) CALLAN: He's all right. He's in the nick.
(M.C.U. Callan)
85. 1 (a/b) HUNTER: And I want him out - before the K.G.B. get him back.
(C.U. Hunter)
86. 3 (D) CALLAN: I see.
C.U. CROSS.
87. 1 (a/b) HUNTER: Yes, I believe you do. Do you see, Cross?
(C.U. Hunter)
88. 4 (a/b) CROSS: Yes, sir. You want us to kill him.
(3-S)
- HE SITS. HUNTER: Precisely. There's no alternative. It's time for Lubin to go.
- PAN CALLAN R. & TIGHTEN SHOT. CALLAN: He's a good man, Lubin. It'll be a dodgy one.

(1 PUSH INTO SET)

Preview 3

(On 4, Shot 88)

89. 3 (D)
C.U. CALLAN. HUNTER: I don't think so. He'll
be expecting to be lifted - by the
K.G.B./
90. 1 (B) (Pushed in)
L.A. 3-S, HUNTER R. b/g,
CROSS L. f/g. CALLAN: Lifted? It's a team job,
isn't it?
91. 3 (a/b)
(C.U. Callan) HUNTER: Of course. Right. You
lead. Pick who you like.
- PAN CALLAN L. in M.C.U. CALLAN: James - and one other.
Mellor, if he's free.
92. 1 (B)
3-S, CALLAN L. f/g,
HUNTER R. b/g. HUNTER: You don't want a Russian
speaker?
- (3 TO POS.B, SAME SET)
- CALLAN: No. We'll do this as
a contract job. I want Mellor
because he's a heavy and he's an
athlete. We'll all be athletes
before we've finished.
93. 4 (C)
C.U. CALLAN. HUNTER: A lock expert?
94. 1 (a/b)
(3-S) CALLAN: Me./
95. 4 (a/b)
(C.U. Callan) HUNTER: Anything else?
96. 1 (B)
C.U. HUNTER. CALLAN: Where is Lubin?
97. 4 (a/b)
(C.U. Callan) HUNTER: Castleview.
- CALLAN: I spent a lovely six months
there once. We're going to need a
big vehicle - like a petrol tanker.
And, of course, the Russian code
words.
98. 1 (a/b)
(C.U. Hunter)

Preview 4 (fast)

(On 1, Shot 98)

99. 4 (a/b) HUNTER: Oh, yes./
(C.U. Callan)

PAN CALLAN R. & PULL
BACK to 3-S, CROSS L. b/g,
HUNTER R. f/g.

CALLAN: If we don't get them
right, he won't budge. Who were
his contacts?

HUNTER: He only had one.

CROSS: Remington - Records.

100. 3 (B) CALLAN: I suppose he's disappeared./
M.C.U. HUNTER.

PAN HIM L. to 2-S with
CALLAN.

HUNTER: No, he's with Interrogation.
See how they're getting on, will you?
Tell them it's urgent. Run along,
Callan.

(4 TO POS.B, SAME SET)

CALLAN: Oh, come on!

HUNTER: Run along, Callan.

LET CALLAN LEAVE FRAME
L. & HOLD on HUNTER.

PAN HUNTER L. to 2-S
with CALLAN - who EXITS
b/g.

HUNTER: (CONTD.) Something amuses
you, Cross?

101. 1 (B)
M.C.U. CROSS.

(3 TO POS.E, INTERROGATION
ROOM - FAST)

CROSS: Mr. Callan, sir. He's ...
a little tender-hearted for this job
sometimes, sir./

102. 4 (B)
L.A. 2-S, HUNTER L. b/g,
CROSS R. f/g.

HUNTER: You've never been down to
the Interrogation Room, have you,
Cross?

CROSS: No, sir.

Preview 3 (or possible
tape run)

(On 4, Shot 102)

ZOOM IN to C.U. HUNTER
for last line.

HUNTER: I think perhaps you
should. It might help to curb
your sense of humour. This job
is not going to be easy.

P O S S I B L E T A P E R U N

(4 TO POS.E, INTERROGATION
ROOM - FAST)

103. 3 (E)
2-S, HUGHES/CALLAN.

7. INT. INTERROGATION ROOM. DAY. BCOM

HUGHES: Stubborn little bastard.

CALLAN: You got nothing?

HUGHES: A few bits, that's all.

CALLAN: Is he a Red?

HUGHES: No, poof. Lubin's his
whole world./

104. 4 (E)
M.C.U. MIRROR.

SEE CALLAN ENTER from
L. FRAME.

LET HUGHES ENTER to 2-S.

CALLAN: What you got?

HUGHES: Few dead drop places ...
camera he used ... couple of code
words. (FIGURE ON BED STIRS)
Ah well, back to work.

CALLAN: No.

HUGHES: I got orders, Callan.

Preview slide

(On 4, Shot 104)

CALLAN: Now you're getting some
more orders ... mine. You just
tell me those code words - and wait.

PUSH IN on MIRROR EFFECT
(if possible).

SLIDE

"CALLAN" - END OF
PART ONE

GRAMS:
THEME

*

*

*

FADE SOUND & VISION

1ST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.C, HUNTER'S OFFICE.

CAM. 2 - TO POS.D, SECOND PRISON INTERVIEW ROOM.

CAM. 3 - TO POS.B, HUNTER'S OFFICE.

CAM. 4 - TO POS.C, HUNTER'S OFFICE.

BOOM A - STAY AT POS.1, HUNTER'S OFFICE.

BOOM B - TO POS.2, PRISON INTERVIEW ROOM.

BOOM C - TURN TO SMALL ROOM AT SECTION H.Q. (SAME POSN, 1)

VTR/THS/2634
Part 2

ACT 2

			<u>GRAMS:</u> <u>THEME</u>
	<u>FADE UP SLIDE</u>		
	<u>"CALLAN" - PART TWO</u>		*
			*
			*
105.	<u>4 (C)</u> C.U. CALLAN.	<u>8. INT. HUNTER'S OFFICE. DAY.</u>	<u>BOOM A-1</u>
		<u>CALLAN:</u> "You're wanted on the telephone".	<u>GRAM F/I</u> <u>HUNTER'S</u> <u>OFFICE</u> <u>ATMOSPHERE</u> <u>(thru see</u> <u>a/b)</u>
106.	<u>1 (C)</u> C.U. HUNTER.	<u>HUNTER:</u> "You're wanted on the telephone"! In English, not Russian? You're sure?	
107.	<u>4 (a/b)</u> (C.U. Callan)	<u>CALLAN:</u> Yes. I'm sure. (PAUSE)	
108.	<u>3 (B)</u> M.C.U. HUNTER.	<u>HUNTER:</u> Unpleasant, was it?	
	PAN HIM L, H.A. to AVOID CALLAN.	<u>CALLAN:</u> You could say that.	<u>+</u> <u>SLUNG</u> <u>MIC.</u>
	PULL BACK with HUNTER, CRABBING R. to 2-S with CALLAN.	<u>HUNTER:</u> This code phrase - d'you think it's on? It's hardly relevant to a prison.	
	<u>(1 TO POS.B, SAME SET)</u>	<u>CALLAN:</u> It's genuine, all right.	
	HUNTER Xs R. behind DESK. HOLD 2-S.	<u>HUNTER:</u> And now we've got to get it to him. Any ideas?	

Preview 1

(On 3, Shot 108)

CALLAN: One - only you'll have to go to the Home Office for a favour.

HUNTER: Must I?

CALLAN: If you want Lubin out, yes you must. We've got to have a man in with him. And I know just the feller.

109. 1 (B) HUNTER: Very well./
C.U. HUNTER. Would Friday

110. 3 (B) suit you?/
C.U. CALLAN.

CALLAN: Friday? As soon as
that?/
111. 1 (a/b)
(C.U. Hunter)

HUNTER: This is a K.G.B. job, Callan. There's a Russian ship due off Deal on Saturday morning - and Lubin knows about it ... It should help our little fiction, don't you think?/

112. 4 (C)
C.U. CALLAN.

113. 3 (B) CALLAN: You're sure he knows?/
2-S, CALLAN L. f/g,
HUNTER R. b/g.

HUNTER: It cost me five thousand ... I'm sure.

114. 4 (a/b) CALLAN: All right, then./ Friday
(C.U. Callan) it is. (PAUSE) Where do we do him?

HUNTER: Near Deal.

CALLAN: Deal? But that's two hundred miles away from the prison./

115. 3 (B)
C.U. HUNTER.

Preview 4

(On 3, Shot 115)

116. 4 (a/b)
(C.U. Callan)
- HUNTER: Two hundred and sixty-three.
But you - the Section - didn't kill
him, Callan. The K.G.B. did.
117. 3 (B)
2-S, CALLAN L. f/s,
HUNTER R. b/s.
- CALLAN: I see. He got away on a
Russian ship off Deal. You crafty/...
- HUNTER: Bastard. Oddly enough, it
isn't true. Now, what favour do I
ask?

T A P E S T O P

(1 TO POS.E. 3 TO POS.G,
4 TO POS.F. PRISON INTERVIEW
ROOM (1))

(On to SCENE 9. PRISON INTERVIEW
ROOM - Shot 119 on 1.

TELECINE (2) - NOT BEING PLAYED INTO VTR

TELECINE (16mm)

T/C (2). EXT. SCRAPYARD. DAY. S.C.F.

L.S. YARD with RAIL-WAGON
at TOP of WALL, & TWO ROPES
HANGING DOWN IT.

CALLAN & CROSS APPEAR from
TOP & CLIMB DOWN ROPES.

THEY FINISH LEANING AGAINST
BOTTOM of WALL, PANTING.

CALLAN: You'll have to do better
than that, mate.

CROSS: You didn't do it faster.

CALLAN: Listen, at my age I should
qualify for a rope ladder.

CROSS: I'll fix you one up.

(On Telecine (2))

CALLAN: Mind you, I'm not in bad nick for my age.

CROSS: You never give up, do you?

CALLAN: What you on about?

CROSS: You have to prove you're the greatest.

CALLAN: That's right, I never give up. That's why I'm the oldest.

(PAUSE) Tell me the route.

CROSS: I've told you nine times already.

CALLAN: Tell me again.

CROSS: Right. Into the lane. Over the wall by the laundry. Cross the exercise yard to 'D' wing.

CALLAN: How long?

CROSS: Two minutes.

CALLAN: Go on.

CROSS: You pick the lock - eight seconds. Into 'D' wing. Then you pick the second lock -

CALLAN: Two seconds.

CROSS: Two? You sure?

CALLAN: I'm sure. I'll have a key. Go on.

(On Telecine (2))

CROSS: Lift Lubin. Out the same way. Same time for getting out. It's up stairs, and Lubin may slow us down a bit. A minute for accidents. In and out - five minutes, thirty-eight seconds. All right?

CALLAN: I hope so.

CROSS: Suppose we have to thump somebody?

CALLAN: Then we thump them. But they recover.

CROSS: Guns?

CALLAN: Only for Lubin.

CROSS: Do you make Mellor do all this?

CALLAN: Do all what?

CROSS: Repeating the plan.

CALLAN: Yes, he's done it sixteen times so far - but then, of course, you won't have to do it that often - you're senior to him. (PAUSE)
Last one up's a fool!

THEY START to CLIMB
UP ROPES AGAIN.

END OF TELECINE (2)

Preview 1

118. 1 (E) 9. INT. PRISON INTERVIEW ROOM (1). DAY.
M.L.S. INTERVIEW ROOM, BOOM B-2
CALLAN SEATED. GRAM F/X
PRISON
119. 4 (F) (As Callan looks up)
M.S. LONELY. NOISES wi
SLIGHT EC
in b/g,
thru scen
120. 3 (G)
2-S, CALLAN L. b/g,
LONELY R. f/g.
PAN HIM to CHAIR for
2-S with CALLAN.
- CALLAN: How are you, old son?
- LONELY: All right, Mr. Callan.
121. 4 (F)
2-S, LONELY R. b/g,
CALLAN L. f/g.
CALLAN: Blimey, you don't look
it. You put a bit of weight on.
122. 3 (G)
M.C.U. CALLAN. LONELY: Good grub here - regular
an' all.
123. 4 (F)
M.C.U. LONELY. CALLAN: And you seem to be coping
with your personal hygiene problem.
124. 3 (a/b)
(M.C.U. Callan) LONELY: Nothing to worry about in
here.
125. 4 (a/b)
(M.C.U. Lonely) CALLAN: What you narked about,
then? Think I was going to get
you off?
LONELY: Oh no, Mr. Callan! Six
months - that was a bloody marvel -
and the way you conned that old judge.
I nearly peed myself laughing. Only
I still don't get it.
CALLAN: What?

(On 4, Shot 125)

LONELY: Twenty-five times six months is twelve and a half years - so how can they let me out in six months?/

126. 3 (G)
2-S, a/b.

CALLAN: Don't get brain-fatigue about it. Just take my word for it. They will.

LONELY: It's only four with remission./ I'll be out in time for me holidays.

127. 4 (F)
2-S, a/b.

(N.B. No Shot 128)

CALLAN: You're on your holidays.

LONELY: Not any more. I'm being shifted to Castleview./

129. 3 (G)
C.U. CALLAN.

CALLAN: You what?/

130. 4 (F)
C.U. LONELY.

LONELY: Chief Screw told me this morning. Get your marching orders, he says. Castleview for you, me old son, he says.. First thing in the morning, he says./ What do they have to do a thing like that for?

131. 1 (E)
3-S, CALLAN/LONELY with
WARDER C. b/g.

CALLAN: What's wrong with it?

LONELY: It isn't like this. Home from home, this place. But Castleview - that's where they put all the hard geezers ...

CALLAN: Yeah ... I know.

LONELY: What chance will I have against that lot?

Preview 4

(On 1, Shot 131)

CALLAN: Castleview, eh? Now
there's a coincidence.

LONELY: I don't get you, Mr. Callan -

CALLAN: You will, mate, you
will ... Lean forward a
bit. Could do you a bit of good.

TIGHTEN as LONELY
LEANS FORWARD.

LONELY: I don't see how.

CALLAN: Financially. (PAUSE) I
got a little job for you.

LONELY: You gone barmy?

CALLAN: Belt up.

LONELY: You must have. I can't do
no jobs now.

132. 4 (F) _____ This here's a nick,
C.U. LONELY.

133. 3 (G) _____ Mr. Callan. I'm doing bird!/
C.U. CALLAN.

134. 4 (a/b) _____ CALLAN: Belt up! Just keep a
(C.U. Lonely) smile on your face. Smile,
smile!/
135. 3 (a/b) _____ The job I want done's in
(C.U. Callan) Castleview.

LONELY: What sort of a job?

136. 4 (a/b) _____ CALLAN: A break out./
(C.U. Lonely)

137. 3 (a/b) _____ LONELY: Oh, my Gawd!/
(C.U. Callan)

CALLAN: Your personal hygiene
problem's back again. Quite strong,
isn't it?/
138. 4 (F) _____

2-S, a/b.

Preview 3

(On 4, Shot 138)

LONELY: Can you wonder? Look,
Mr. Callan. I don't mind doing
six months -

CALLAN: It's not you that's
breaking out.

139. 3 (a/b)
(C.U. Callan) LONELY: Who then?

CALLAN: A bloke called Lubin.

LONELY: He's a spy, isn't he?

140. 4 (F)
C.U. LONELY. CALLAN: That's right.

141. 3 (a/b)
(C.U. Callan) LONELY: I don't hold with spies.

142. 4 (a/b)
(C.U. Lonely) CALLAN: Lubin's the contract.

143. 3 (G)
2-S, a/b. LONELY: But Mr. Callan, he's a
traitor to the Queen!

144. 4 (F)
2-S, a/b. CALLAN: Oh, my Gawd! He's two
hundred and fifty quid - if you do
what I want. And you'd better, old
son. You'll be out in four months.

145. 3 (G)
C.U. CALLAN. LONELY: (PAUSE) All right,
Mr. Callan. Tell me, then.

CALLAN: Sneeze.

LONELY: What?

146. 4 (E)
C.U. LONELY for SNEEZE. CALLAN: Sneeze!

147. 1 (E)
C.U. HANDKERCHIEF. Bless you! Here you are.

LONELY: Ta, Mr. Callan.

Preview 3

(On 1, Shot 147)

CALLAN: No, no - you keep it.

148. 3 (a/b)
(C.U. Callan)

LONELY: Ta very much, Mr. Callan./

CALLAN: Don't I always look after
you? Now - here's what you have to
do/...

149. 4 (F) (a/b)
(C.U. Lonely)

T A P E S T O P

(1 TO POS.F, 3 TO POS.H on
FORK LIFT TRUCK, 4 TO POS.H,
PRISON CHAPEL)

(BOOM A TO POS.2, PRISON CHAPEL)

(On to SCENE 10, PRISON CHAPEL,
Shot 150 on 1)

TELECINE (3) - NOT BEING PLAYED INTO VTR

TELECINE (16mm)

T/C (3). EXT. SCRAPYARD. DAY. S.O.F.

CALLAN on TOP of WALL,
CRAWLING thru RAILINGS.

CROSS: (V/O). Eight - nine -
ten - ele ... You'll have to do
it faster than that, Mr. Callan.

CALLAN: Well, I'm working on it,
son, aren't I?

HE MOVES R. to MELLOR
by RAILWAY LINES.

Long-haired nit!

But he's right. Two seconds over ...
Never mind, we'll be all right on the
night. Any problems.

MELLOR: I could handle the rope
better without the gloves.

CROSS'S HEAD APPEARS
over TOP of WALL.

CALLAN: Practise more - with them
on. Anything else?

(On Telecine (3))

CROSS: Yeah - when do we get the tanker?

CALLAN: Tomorrow. Sure you can handle it?

CROSS: I've driven ten-tonners before.

CALLAN: We'll go out in it a few times, anyway, to make sure.

CROSS: I told you, I can drive it -

CALLAN: I said, to make sure. This one's got to be right.

MELLOR: When do we do it?

CALLAN: Friday night.

MELLOR: Friday? Two days! You're in a hurry, aren't you?

CALLAN: Me - and Hunter.

END OF TELECINE (3)

Preview 1

(FADE UP CAM. IF from BEGINNING)

10. INT. PRISON CHAPEL. DAY. BOOM A-2

(N.B. SINGING GOES ON 'NORMALLY'
BEHIND LONELY'S & LUBIN'S
DIVERSIFICATIONS)

CONVICTS: (SINGING)

*(LONELY CHANGES PLACES
with FRISCHER to STAND
NEXT to LUBIN (Shot 152))

"Onward Christian soldiers,
Marching as to war,
With the Cross of Jesus
Going on before."/

150. 1 (F)
C.2-S, LONELY & LUBIN.

LONELY: "Your name's Lubin, isn't
it?,"

151. 4 (H)
C.U. LUBIN.

152. 1 (F)
C.U. LONELY. ALL: "Leads against the foe."/

LONELY: "I have got a message.

153. 4 (a/b)
(C.U. Lubin)

ALL: "See his banners go."/

LUBIN: "Tell it to me now, then.

154. 1 (a/b)
(C.U. Lonely)

ALL: "Marching as to war."/

LONELY: "You're wanted on the
telephone.

ALL: "Going on before".

PULL BACK to 2-S with
LUBIN at END of HYMN as
THEY SIT.

T A P E R U N (BACK TO BEGINNING OF SCENE)

155. 3 (H) (On FORK LIFT TRUCK)
H.A. PRISONERS R/CHAPLAIN L.

10. PRISON CHAPEL (contd.)

(BOOM A-2)

ZOOM IN to 3-S, LONELY L/
PRISONER C/LUBIN R. on
"With the Cross of Jesus".*

REPEAT FIRST PART OF SCENE
ABOVE - WITH ORIGINAL SOUND

T A P E R U N

(BACK TO BEGINNING OF SCENE)

(4 TO POS.G, SALE SET)

156. 4 (G)

L.S. PRISON CHAPEL with
PRISONERS L/CHAPLAIN R.

(LONELY CHANGES PLACES
with PRISONER to STAND
NEXT to LUBIN)

(*Cutting-in point of
Shot 155 (during editing))

10. PRISON CHAPEL (contd.)

(ROOM A-2)

REPEAT FIRST PART OF SCENE
(with original sound)

CONVICTS: (SINGING)

"Onward Christian soldiers,
Marching as to war,*
With the Cross of Jesus
Going on before.

LONELY: "Your name's Lubin, isn't
it?

ALL: "Leads against the foe.

LONELY: "I have got a message.

ALL: "See his banners go.

LUBIN: "Tell it to me now, then.

ALL: "Marching as to war.

LONELY: "You're wanted on the
telephone.

ALL: "Going on before".

PRISONERS SIT, CHAPLAIN
PREPARES for SERMON.

T A P E R U N

(1 TO POS.G, 4 TO POS.H,
SALE SET)

(SCENE CONTD. OVER)

Preview 1

157. 1 (G) 10. PRISON CHAPEL (contd.) SCENE A-2
M.S. CHAPLAIN.
158. 4 (E) CHAPLAIN: The book of Isaiah
2-S, LONELY/LUBIN.
- LUBIN: Friends of mine?
- CHAPLAIN: (V/O) Chapter Sixty-One.
- LONELY: Contract job.
- CHAPLAIN: (V/O) Verse One.
- LUBIN: When?
159. 1 (a/b) LONELY: Friday night.
(M.S. Chaplain)
160. 4 (a/b) CHAPLAIN: "He hath sent me to bind
(2-S, Lonely/Lubin) up the broken-hearted.
161. 1 (a/b) He hath
(M.S. Chaplain) sent me to bind up the broken-hearted;
162. 4 (a/b) to proclaim liberty to the captives,
(2-S, Lonely/Lubin) and the opening of the prison to them
that are bound.
163. 1 (G) LONELY: Blimey - he's on to us!
M.C.U. CHAPLAIN.

CHAPLAIN: Some of you must be thinking I've picked a pretty ironic text for a sermon, but I assure you, the irony was not intended. For just as Our Lord assured us that his kingdom was not of this world, so is the liberty of which I speak - a liberty not of the flesh, but of the spirit, the most blessed liberty of all.*

(*Cutting-in point of Shot 163 during editing)

(On 1, Shot 163)

CHAPLAIN: (CONTD.) For our souls
can never be held captive - unless
we ourselves make them so -

164. 4 (H)
C.U. LONELY, reaction.

165. 1 (a/b)
(M.C.U. Chaplain)

CHAPLAIN: (CONTD.) - by forging
for ourselves those chains of greed,
of wrath, of lust, which only we
ourselves can break.

166. 4 (a/b)
(C.U. Lonely)

LONELY: You have the chains - we'll
have the lust.

CHAPLAIN: Or the chain of pride,
the heaviest chain of all.

T A P E R U N

(4 TO PCC.G, SAME SET,
FAST)

(BACK to MIDDLE of SERMON)

167. 4 (G)
L.S. DOWN C. AISLE.

10. PRISON CHAPEL (contd.)

BOOM A-1

REPEAT:

CHAPLAIN: Some of you must be
thinking I've picked a pretty ironic
text for a sermon, but I assure you,
the irony was not intended.

168. 1 (G)
C.U. FACES - PAINTING R.

For just as Our Lord assured us that
his kingdom was not of this world, so
is the liberty of which I speak, a
liberty, not of the flesh, but of the
spirit, the most blessed liberty of all.

T A P E S T O P

T A P E S T O P

(1 TO POS.H, 3 OFF FORK LIFT
TRUCK & TO POS.J, PRISON
INTERVIEW ROOM (2); 4 TO
POS.C, HUNTER'S OFFICE)

(LONELY REPO. TO PRISON INTERVIEW
ROOM (2))

169. 3 (J) 11. INT. PRISON INTERVIEW ROOM (2). DAY.
WIDE SHOT through GATES. ROOM B-2
- CALLAN & LONELY: Ad lib. chat. GRAM F/X
PRISON
ATMOSPHE
IN B/G
(thru sec
170. 2 (D)
C.U. CALLAN. CALLAN: You sure?
- (3 TO POS.K, SAME SET,
FAST)
171. 1 (H)
C.U. LONELY. LONELY: Yeah ... he knows.
Blimey, you'd think Friday was
Christmas Eve when I told him.
172. 2 (a/b)
(C.U. Callan)
173. 1 (a/b)
(C.U. Lonely) CALLAN: Have you got the other?
174. 3 (K)
C.2-S, LONELY/CALLAN. LONELY: Yes, yes. In a minute.
- CALLAN: Now, what about 'D' wing lock?
- LONELY: It's a Knighton,
Mr. Callan.
175. 2 (a/b)
(C.U. Callan)
176. 1 (a/b)
(C.U. Lonely) CALLAN: A Knighton?
- LONELY: Yeah. New one. Looks
like a one-off to me.
177. 2 (D) (a/b)
(C.U. Callan - reaction)
178. 3 (a/b)
(C.2-S) LONELY: (CONTD.) Is it off, then?
179. 2 (a/b)
(C.U. Callan) CALLAN: No, no.
180. 1 (a/b)
(C.U. Lonely) (PAUSE) Double action?
- Preview 2 (fast)

(On 1, Shot 180)

181. 2 (a/b) LONELY: Triple.
(C.U. Callan)

182. 3 (K) CALLAN: Gawd!
2-S.

LONELY: Sneeze.

CALLAN: (SNEEZES)

183. 1 (H) LONELY: Bless you!
C.U. CALLAN (o/sh), incl.
HANDS to SEE SOAP.

CALLAN: Thanks.

184. 3 (K) LONELY: You're welcome, Mr. Callan.
C.U. LONELY. (PAUSE) So it's still on then, eh?

CALLAN: Yes, yes!

LONELY: I don't have to tell him
no more?

185. 2 (a/c)
(C.U. Callan)

CALLAN: No, mate.

186. 1 (H)
C.U. LONELY.

187. 2 (a/b) LONELY: And me money?
(C.U. Callan)

188. 1 (a/b) CALLAN: Outside, waiting for you.
(C.U. Lonely)

189. 3 (K) LONELY: Ta, Mr. Callan.
2-S, a/b.

CALLAN: You go on at this rate,
you'll turn into a bloated Capitalist.

LONELY: Well, I'm entitled,
Mr. Callan. I've always believed
in private enterprise.

CALLAN: The last of the big spenders!

Preview 1 (fast)

(On 3, Shot 189)

190. 1 (a/b) LONELY: I wish I could have
(C.U. Lonely) been more help, with that lock on

191. 2 (a/b) 'D' wing.
(C.U. Callan)

CALLAN: You've done your whack,
mate.

192. 1 (a/b) LONELY: They're bastards,
(C.U. Lonely) them

193. 2 (D) Knights.
B.C.U. CALLAN.

CALLAN: I'll manage. I'll have to,
won't I?

A S S E M B L Y E D I T

(1 TO PCS.C. 3 TO PCS.D,
HUNTER'S OFFICE)

(CALLAN REPO. TO HUNTER'S
OFFICE)

194. 4 (C)
2-S, HUNTER SEATED R. f/s,
CALLAN STANDING L. b/s.

12. INT. HUNTER'S OFFICE. DAY. BOOM A-1

CALLAN: You don't know what a
Knighon lock's like. It could (thru sc
take forever. a/b)

HUNTER: Will you listen to me?

CALLAN: Of course, I could break
into Castleview prison tonight -
take an impression of the lock -
they've got a new wax now ...

195. 1 (C)
C.U. HUNTER.

HUNTER: Callan, will you be quiet!

196. 3 (D)
C.U. HUNTER'S HANDS.

Sit down.

(CONTD. OVER)

Preview 1

(On 3, Shot 196)

HUNTER: (CONT'D.) That came
for you.

GRAB L. to SEE CALLAN,
& PULL OUT to HOLD M.C.U.
with LOCK.

197. 1 (a/b)
(C.U. Hunter)

198. 3 (a/b)
(M.C.U. Callan with lock)

CALLAN: Just what I've always
wanted - a Knighton lock!

HUNTER: It'll help, then?

CALLAN: Too true. The one in
the nick will be different, of
course - Knighton never make two the
same - but it won't be that much
different - and I can practise on this
one. (PAUSE) Just as a matter of
interest, when did you get it, sir?

199. 1 (a/b)
(C.U. Hunter)

HUNTER: Yesterday. As soon as I
heard they had one at Castleview.

200. 4 (c)
2-S, HUNTER R. f/g.

CALLAN: You really want Lubin,
don't you?

HUNTER: So do you, Callan.

201. 1 (a/b)
(C.U. Hunter)

CALLAN: What?

HUNTER: That list of names Lubin
has - they were marked for death.

202. 4 (a/b)
(2-S)

CALLAN: So I would suppose.

Preview 1 (fast)

(On 4, Shot 202)

203. 1 (a/b) HUNTER: Iubin added another name
(C.U. Hunter) himself, Callan/...

204. 3 (D) Yours./
C.U. CALLAN.

CALLAN: You're joking!

HUNTER: Oh, no.

205. 4 (a/b) CALLAN: Right, well that does it.
(2-S) I can't do it - he'll recognise me./

206. 1 (a/b) HUNTER: There was no photograph,
(C.U. Hunter) and no description. Just a name./

207. 4 (a/b) I can't let Cross handle this - it's
(2-S) too risky./

(1 TO POS.2, SAME SET,
VERY FAST) CALLAN: (PAUSE) I'm stuck with
it, then.

SEE CALLAN RISE. (PAUSE)

208. 1 (D) HUNTER: Yes, you are. / Don't forget
M.C.U. HUNTER. the lock./

(PAUSE) There's one
other point. It would seem that in
the eyes of certain people, you're
beginning to be a top man.

CALLAN: Was that your other point?

- & PUSH IN to TIGHT
2-S. HUNTER: You take care. Good luck,
David.

ASSEMBLY EDIT

(1 TO POS.J, 3 TO POS.L,
4 TO POS.G, PRISON CHAPEL)

(BOOM A to POS.2, PRISON
CHAPEL)

Preview 4

209. 4 (G) 13. INT. PRISON CHAPEL. DAY. BOOM A-2
L.S. CHAPEL, LONELY
& WARDER in b/g.
210. 3 (L)
C.U. BIZ. at ALTAR.

PULL BACK to SEE LONELY.

PULL BACK to SEE CHAPLAIN
L. b/g.
GO L. with CHAPLAIN. CHAPLAIN: Ah, you're the one they
call Lonely, aren't you?
211. 1 (J)
M.S. LONELY.

LONELY: That's right, sir.

CHAPLAIN: I noticed you when I was
preaching last Sunday. / You seemed
very impressed. /
212. 3 (a/b)
(2-S)

213. 1 (a/b)
(M.S. Lonely)

PAN HIM L. & COME to
2-S with CHAPLAIN L. f/g.
(CHAPLAIN ENTERS SHOT)

LONELY: Well, it was very
interesting, sir.

CHAPLAIN: I'm so glad. What
interested you, precisely?

LONELY: All that about freedom.
Beautiful, that was. The freedom
of the spirit. That means you
don't belong to anyone, doesn't it,
sir?

CHAPLAIN: In a way, yes.

LONELY: Your own man. Doesn't
matter if you're outside - or doing
your porridge. Your own man. /
214. 3 (L)
2-S, LONELY R. f/g,
CHAPLAIN L. b/g.

Preview 4

(On 3, Shot 214)

PAN L. with LONELY
in TIGHT C.U.

(1 TO PCS.K. SMALL ROOM
AT SECTION H.Q.)

CHAPLAIN: But aren't you?

LONELY: No. Never have been.
Always needed people, that's my
trouble. Couldn't call
me soul me own.

CHAPLAIN: Your friends?

LONELY: Haven't got any - only
one. The rest was all tea-leaves
like me. That's how I ended up
here, sir. Home from home!

CHAPLAIN: That and the fact that
you stole.

LONELY: Blimey, it's the only thing
I can do! (PAUSE) Sorry, sir!

215. 4 (G) (Pushed in)
L.S. CHAPLAIN L. f/g,
LONELY R. b/g.

CHAPLAIN: That's all right. Go
on, sit down.

216. 3 (L) (On Lonely's sit)
2-S, CHAPLAIN L. b/g,
LONELY R. f/g.

LONELY: (PAUSE) Well, I mean,
look what they've done to me now.
They've put me in a cell with a spy.

CHAPLAIN: Lubin?

LONELY: Yeah. I don't hold with
spies, sir. They're as bad as sex
maniacs.

CHAPLAIN: But, surely - you shared
a hymn book with Lubin on Sunday?

LONELY: Well, I had to, didn't I?
All the same, it isn't right.

Preview 4

(On 3, Shot 216)

217. 4 (G)
M.C.U. LONELY. CHAPLAIN: Tell me, why did Lubin
take part in Divine Service?
Surely he's an atheist?
218. 3 (a/b)
(2-S) LONELY: No, he's not. He's a
Communist, sir.
219. 4 (a/b)
(M.C.U. Lonely) CHAPLAIN: I mean, he doesn't
believe in God?
220. 3 (L)
C.U. CHAPLAIN. LONELY: Likes a bit of company,
sir. We all do.
221. 4 (G)
C.U. LONELY. CHAPLAIN: Including you?
222. 3 (a/b)
(C.U. Chaplain) LONELY: Me, especially. Company's
what put me here.
- CHAPLAIN: "Company, vile company,
hath been the ruin of me".
- LONELY: Is that the Bible, sir?
223. 4 (G)
M.C.U. LONELY. CHAPLAIN: No, Henry IV, Part One -
Shakespeare, you know.
224. 3 (L)
2-S. LONELY: Oh!
225. 4 (a/b)
(M.C.U. Lonely) CHAPLAIN: It is Falstaff's line.
But in his case, it is intended as
a joke.
- LONELY: Ah - I bet he wasn't in
here when he said it.

A S S E M B L Y E D I T

(3 TO POS.M, 4 TO PCS.J,
SMALL ROOM AT SECTION HQ)

LIGHTS OUT AT BEGINNING OF SCENE

226. 3 (M)
C.U. LOCK.

14. INT. SMALL ROOM AT SECTION H.Q. NIGH

BOOM C-1

CROSS: Nine seconds.

PAN L. to LIGHT SWITCH.

LIGHTS ON as CALLAN SWITCHES
THEM ON

LOOSEN to SEE CALLAN.

CALLAN: Double it ...

LET CALLAN EXIT FRAME R.

227. 1 (K)
2-S, CROSS & MELLOR.
LET CALLAN ENTER FRAME
L. for 3-S.

CALLAN: (CONTD.) We'll still
have time.

MELLOR: What about the cell lock?

CALLAN: No trouble.

228. 4 (J)
M.C.U. CALLAN.

MELLOR: Where did you...?

CALLAN: I've got friends everywhere,
son. Now - equipment check.

229. 3 (M)
M.C.U. CROSS.

230. 1 (K)
C.U. 2ND BALACLAVA & GLOVES.

CROSS: One - two - three BalACLavas -
three pairs of gloves.

231. 3 (a/b)
(M.C.U. Cross)

LET HIM GO to WALL &
BACK to 2-S with MELLOR.

One - two
ropes and grapnels - one knotted rope.
One spare BalACLava and gloves.

232. 4 (J)
M.S. CALLAN.

CALLAN: Three automatics.

CROSS: Not magnums?

Preview 1 (fast)

(On 4, Shot 232)

233. 1 (K) CALLAN: Not this time.
M.S. MELLOR.
234. 4 (a/b) MELLOR: What are they? Walther 38s?
(M.S. Callan)
235. 1 (K) CALLAN: Look again, son. These are
3-S, as THEY CHECK GUNS' MAGAZINES. Russian. 9mm. Makarovs. Russian
because this is a K.G.B. job. Right?
236. 4 (J) M.C.U. CALLAN.
237. 1 (K) CALLAN: (CONTD.) One other thing -
M.C.U. MELLOR. no names.
238. 4 (a/b) MELLOR: Come again?
(M.C.U. Callan)
239. 1 (a/b) CALLAN: I don't call you Mellor -
(M.C.U. Mellor) you don't call me Callan.
240. 4 (a/b) MELLOR: Why on earth not?
(M.C.U. Callan)
241. 3 (M) CALLAN: Because Lubin knows who
GROUP SHOT. I am.
(PAUSE) Right. Let's go.
- PAN CALLAN to LIGHT SWITCH.
- LET HIM GO OUT of FRAME R.
242. 1 (K) LIGHTS OUT as CALLAN SWITCHES
M.C.U. BALACLAVA & GLOVES THEM OUT
on TABLE.
- WHIP PAN to CALLAN'S FACE.
- (HE EXITS).

SLIDE

"CALLAN" - END OF
PART TWO

FADE SOUND & VISION

2ND COMMERCIAL BREAK

GRAS:
THESE

*
*
*
*

DURING BREAK:

CAM. 1 - TO POS.L, PRISON STAIRCASE - ON L.A. DOLLY.

CAM. 2 - TO POS.E, PRISON CORRIDOR.

CAM. 3 - TO POS.N, LONELY'S CELL.

CAM. 4 - TO CLOSING CAPTION.

CAM. 5 - AT POS.A, GANTRY.

BOOM B - TO POS.4, LONELY'S CELL.

VTR/THS/2634
Part 3

ACT 3

FADE UP SLIDE
"CALLAN" - PART THREE

GRAMS:
THEME

*
*
*
*

T A P E R U N

(On to SCENE 15, Shot 243 on 1)

TELECINE (4) - NOT BEING PLAYED INTO VTR

TELECINE (16mm)

T/C (4). EXT. PRISON. NIGHT. S.C.F.

CALLAN, MELLOR & CROSS,
DRESSED IN NAVY and WEARING
BALACLAVA HELMETS, RUN IN
from R. to FOOT of PRISON
WALL.

MELLOR THROWS GRAPNEL which
LODGES on TOP of WALL.

HE CLIMBS UP ROPE, FOLLOWED
by CROSS & CALLAN.

THEY SIT ASTRIDE WALL
while MELLOR WALKS ALONG
TOP of WALL & THROWS
GRAPNEL UP to HIGHER LEVEL.

END OF TELECINE (4)

Preview 1

243. 1 (L) (On L.A. DOLLY) 15. INT. PRISON. NIGHT. FISHPOLES
L.S. SET. GRAM F/X:
NIGHT
PRISON
ATMOSPHERE
+
PLENTY OF
HEAVY
SNORING.
244. 5 (A) (On GENTRY)
Thru MIRROR - SEE MELLOR,
CROSS & CALLAN COME OUT
of VENTILATION DUCT &
CLIMB DOWN to LOWER LEVEL.

STOP TAPE

(5 TO POS.B. OTHER SIDE
OF GENTRY)

(CALLAN, CROSS & MELLOR
REPO.)

245. 5 (B) (On GENTRY) 15. INT. PRISON. NIGHT. (contd.)
3-S, as CALLAN, CROSS
& MELLOR START DOWN STAIRS. (FISHPOLE
& GRAM F
a/b)
246. 1 (L) (L.A. DOLLY)
LOOKING UP STAIRCASE,
SEE THEM COME DOWN.

PULL BACK to SEE ACTION
at DOORWAY. EFFECTS
MIC.

F/X: FOOTSTEPS COMING NEARER.
247. 2 (E)
L.S. CORRIDOR.

SEE CROSS HIT WARDER,
& MELLOR CATCH HIM.
248. 3 (N) 16. INT. LONELY'S CELL. NIGHT. BOOK
L.S. CELL to SEE ACTION. GRAM F/
a/b, by
SLIGHTLY
FAINTLY

CALLAN & CROSS IN FIRST.
MELLOR FOLLOWS & DUMPS
WARDER ON LUBIN'S BED. CROSS: (TO LUBIN - IN WHISPER)
You're wanted on the telephone.
Quick!

LUBIN & CROSS EXIT.

(On 3, Shot 248)

LONELY SITS UP.

LONELY: Good luck, Mr. Ca ...

CALLAN KARATE CHOPS
HIM, then MAKES SURE
HE'S ALL RIGHT.

MELLOR: You should have stuck
to your time-table, son.

CALLAN & MELLOR EXIT
into CORRIDOR.

249.	2 (a/b)	17. INT. PRISON. NIGHT.	FISHPOLE
	L.S. CORRIDOR, as THEY GO.		FADE UP GRAM F/X
250.	1 (a/b) (L.A. DOLLY)		EFFECTS MIC.
	SEE THEM GO UP STAIRCASE.		
251.	5 (B) (a/b) (On GANTRY)		
	SEE THEM COME UP STAIRS, & AWAY.		

T A P E R U N

(On to SCENE 19. PRISON CORRIDOR.
Shot 252 on 1)

TELECINE (5) - NOT BEING PLAYED INTO VTR

TELECINE (16mm)	T/C (5).	EXT. PRISON. NIGHT.	S.O.F.
CROSS & LUBIN ASTRIDE WALL.			
CALLAN APPEARS, & CROSS HELPS HIM OVER.			

CROSS: Well done, old man.

CALLAN: Come, on Mellor - come
up.

MELLOR CLIMBS UP & THROWS
ROPE DOWN OTHER SIDE.

THEY ALL CLIMB DOWN & RUN
TO TANKER PARKED NEARBY.

(On Telecine (5))

CROSS GETS OVERALLS from
CAB of TANKER, & HANDS a
PAIR to CALLAN.

THEY START to PUT THEM ON,
having TAKEN OFF their
BALACLAVAS.

LUBIN: I'm obliged to you,
gentlemen.

CALLAN: There's no time for
talking. Come on, mate, we're
going home.

CROSS: Ready?

LUBIN: What do I call you?

CALLAN: You don't, mate. We're
shy types. Go on, up you get.

MELLOR & LUBIN CLIMB UP
on to ROOF of TANKER -
H.A. SHOT.

MELLOR OPENS LID, & LUBIN
GETS IN.

MELLOR FOLLOWS, & CLOSSES
LID BEHIND HIM.

CROSS GETS INTO DRIVING
SEAT, and CALLAN into
PASSENGER SEAT.

TANKER DRIVES OFF R,
CAMERA PANNING with IT.

END OF TELECINE (5)

Preview 1

252. 1 (L) 19. INT. PRISON. DAY. FISHPOLE
 L.S. PRISON. GRAM F/X-
 SEE WARDERS. PRISON
 ATMOSPHERE
 (DAY), a/
 CONVICTS: Ad lib. waking up
 noises.

WARDER 1: Wake up, you perishers -
 253. 2 (E)
 L.S. CORRIDOR.
 SEE WARDERS APPROACHING.

254. 3 (N) 19A. INT. LONELY'S CELL. DAY. BOOM B-4
 L.S. CELL. GRAM F/X
 (contd.)

2 WARDERS ENTER, & GO
 to BUNKS, CAUTIOUSLY.

WARDER 1: (CONTD.) Gawd, it's
 Harry! He's spark out.

WARDER 2: So's Lonely. Somebody's
 thumped him, poor little bastard.
 (PAUSE) Lubin!

255. 2 (a/b) 19B. INT. PRISON. DAY. FISHPOLE
 (L.S. Corridor) GRAM F/
 (contd.)

SEE WARDERS RUNNING
 from LONELY'S CELL,
 & ALARM BELL BEING
 PRESSED.

GRAM F/
 ALARM B
 (as Ward
 presses

*

*

*

*

T A P E R U N

(2 TURN TO CELL, SAME POSN.)

(On to SCENE 21, LONELY'S CELL,
 Shot 256 on 2)

Preview 2

256. 2 (E)
C.U. LONELY.
21. INT. LONELY'S CELL. DAY. BOOM B-4
- GRAM F/X
PRISCH
ATMOSPHE
IN B/G
(thru sce
a/b)
- CHAPLAIN: How do you feel?
- LONELY: Terrible.
- CHAPLAIN: Would you tell me
about it?
- LONELY: I already told the
Chief Screw.
257. 3 (N)
2-S, LONELY R. f/g,
CHAPLAIN L. b/g.
- CHAPLAIN: Believe me, old chap -
there is a reason.
- HOLD the ACTION.
- LONELY: Very good, sir. (PAUSE)
I was asleep, see? Suddenly I woke
up and there was these two geezers
in black - Balaclavas, the lot.
'Orrible, they was. A right pair of
Frankensteins. They was taking Lubin
out.
- PAN R. to SINGLE LONELY.
258. 2 (E)
2-S, LONELY R. b/g,
CHAPLAIN L. f/g.
- CHAPLAIN: Go on.
259. 3 (N)
M.C.U. CHAPLAIN.
- LONELY: Well, I yelled, didn't I?
260. 2 (a/b)
(2-S)
- CHAPLAIN: Why? Were you afraid?
- LONELY: If I'd just been afraid,
I'd have kept me bleeding mouth
shut ... Oh, sorry, sir!
- HOLD ACTION.
- CHAPLAIN: That's all right. Why
did you try to shout?
- (3 TO POS.P. SAME SET)

(On 2, Shot 260)

LONELY: I don't hold with spies,
sir. Never have. Un-British,
that is.

CHAPLAIN: So what you are saying
is, you tried to give the alarm?

LONELY: Well, I couldn't help
myself, could I?

CHAPLAIN: Indeed you could not.
What you did was brave and wholly
admirable.

LONELY: Who - me?

CHAPLAIN: Perhaps I shouldn't
mention it at this juncture,

261. 3 (P)
M.C.U. CHAPLAIN.

PAN HIM L.

but I have had your case in mind
ever since our little chat in the
chapel. It seemed to me then that
yours was a case deserving of full
remission -

LONELY: Thank you, sir. That's
very kind of you, sir.

CHAPLAIN: But after what you have
just told me, I will go even further.
At considerable risk to yourself -
and let us not forget, you did sustain
a quite serious injury -

262. 2 (E)
M.S. LONELY.

LONELY: Yes, yes, indeed, sir!

263. 3 (P)
M.S. CHAPLAIN (a/b)

Preview 2

(On 3, Shot 263)

CHAPLAIN: - you attempted to give the alarm to prevent the escape of a dangerous criminal./

264. 2 (a/b)
(M.S. Lonely)

LONELY: It was on account of him being a spy, you see, sir. Mind you, if he'd been a mate of mine, I'm not saying -

CHAPLAIN: Yes - well, I don't think we'll pursue that aspect of the matter./

265. 3 (a/b)
(M.S. Chaplain)

The point at issue is this: you acted not only courageously, but in the manner of a mature and responsible citizen./

266. 2 (a/b)
(M.S. Lonely)

LONELY: Blimey!

PAN LONELY to 2-S with
CHAPLAIN.

CHAPLAIN: It is my intention to go to the Governor with the facts you have given me, and discuss the possibilities of a pardon for you. And I shall be very surprised, very surprised indeed, if he doesn't decide to take action immediately ... There, old chap - what do you say to that?

PAN LONELY BACK to BED,
& TIGHTEN to C.U.

LONELY: Cor, stone the bleeding crows!

T A P E S T O P

(2 TO POS.F. 3 TO PCS.2,
TANKER)

(Back to SCENE 18, TANKER,
Shot 267 on 3)

(BOOM B TURN TO TANKER, SAME PCSEN

Preview 3

267. 3 (Q) MASTER WIDE SHOT of
TANKER, to SEE MELLOR
& LUBIN.

268-275. CAMS. 2F & 3Q as directed.

2F - for cut-ins as reqd.
3Q - master wide shot.

18. INT. TANKER. NIGHT.

FISHPOLE
OR
BOOM B-4

GRAM F/X:
INT. TANKER
(MOVING)
ATMOSPHERE
WILD TRACK
ex FILLING
(thru scene)

(N.B. Shape and texture of
set make it impossible
to script)

(LUBIN GETS OUT CIGARETTE,
MELLOR TAKES IT FROM HIM)

MELLOR: Let's have your matches.
We don't smoke in here, comrade -
we don't even make sparks.
There's been too much petrol through
it ... Here.

LUBIN: Combustible - but very nice.
Very nice indeed ... compared with
Castlevew.

MELLOR: Glad you like it.

(TANKER SWAYS, THEY FALL
AGAINST EACH OTHER - LUBIN
TAKES MELLOR'S GUN)

MELLOR: (CONTD.) Watch it!

LUBIN: I'm sorry. (HE GIVES GUN
BACK TO MELLOR) Your gun - did you
intend to use it?

MELLOR: If I had to.

Preview

(On , Shot)

LUBIN: It's a Makarov, isn't it?

MELLOR: Yes.

LUBIN: I thought you couldn't get them here ...

MELLOR: You thought wrong, then.

LUBIN: So it seems ... How much are they paying you for this job?

MELLOR: Fifty thousand.

LUBIN: You have no idea how very flattering that is.

T A P E R U N

(On to SCENE 20 - TANKER - Shot 276)

Preview

276.

20. INT. TANKER. DAY.

BOOM R-4

277-282. CAMS. 2F & 3Q
as directed.

GRAM F/X:
INT. LOVE
TANKER, 3,

(MELLOR & LUBIN EATING
SANDWICHES & DRINKING
COFFEE OUT OF FLASK.)

LUBIN: Where do we go?

MELLOR: Deal. There's a motor-
boat there. Take you off to a ship.

LUBIN: A ship? All for £50,000?

MELLOR: The ship's free. It's
one of your lot.

LUBIN: A nice sea voyage. I
shall enjoy that.

T A P E R U N

(On to Shot 253)

BEGINNING OF TELECINE (6) - NOT BEING PLAYED INTO VTR

TELECINE (16mm)

T/C (6). EXT. ROAD BLOCK. DAY. S.O.F.

ROAD BLOCK & 2 POLICEMEN
F/G, WHITE CAR APPROACHES
& IS FLAGGED DOWN.

TANKER APPEARS in DISTANCE

(CONTD.)

283.

20 (contd.). INT. TANKER. DAY.

BOOM

As directed.

GRAM F/
INT. TA
SLOWING
DOWN.

MELLOR: We're slowing down!

T A P E R U N

T A P E R U N

(On to SCENE 22 - TANKER - Shot 28)

/NOT BEING PLAYED INTO VTR/

T/C (6) (contd.):

TELECINE (16mm)

EXT. ROAD BLOCK. DAY. S.O.F.

WHITE CAR IS WAVED ON.

TANKER IS FLAGGED DOWN,
& POLICEMAN GOES TO SPEAK
TO CROSS who is DRIVING.

TANKER IS WAVED ON, &
EXITS PAST CAMERA R.

POLICEMAN WALKS BACK TO
2ND POLICEMAN STANDING
BY PANDA CAR.

END OF TELECINE (6)

Preview

284.

22. INT. TANKER. DAY.

BOOM B-4

GRAM F/X:
INT. MOVIE
TANKER a/

285-295. CALS. 2F & 30
as directed.

LUBIN: It seems a very long
way to Deal.

MELLOR: It's two hundred and
sixty three miles ... Get some
kip.

LUBIN: I am much too excited to
sleep.

MELLOR: So I noticed.

LUBIN: It was a pity your colleague
had to strike poor Lonely.

MELLOR: Oh - yes.

LUBIN: He was merely wishing us
luck, after all. You know, I find
that odd.

MELLOR: Why?

LUBIN: Lonely did not approve of
me. He was - very patriotic.
For Queen and Country ... You, I
take it, have no such scruples?

MELLOR: I work for who pays me.

Preview

(On , Shot)

LUBIN: For a man who is about to take a share of fifty thousand pounds, you don't seem very happy.

MELLOR: (PAUSE) I haven't got it yet.

LUBIN: I suppose David takes the biggest share?

MELLOR: David?

LUBIN: I thought that was what the other man called him.

MELLOR: Oh - you mean Dave. Yeah. He takes twenty. Two for the motor-boat, the other geezer and me take fourteen apiece. We'll do all right.

LUBIN: You deserve much, much more.

T A P E R U N

(On to SCENE 23 - TANKER - Shot 296)

TELECINE (7) - NOT BEING PLAYED INTO VTR/

TELECINE (16mm)

T/C (7). INT/EXT. BEACH HUT. DAY.

LIZ SPEAKING on RADIO
TELEPHONE INSIDE HUT,
HUNTER OUTSIDE.

S.O.F.

LIZ: Thank you, Mr. Bremner.

BRENNER: (DISTORT) Do I follow?

To be
pre-rec.
& dubba
on to T

(On Telecine (7))

LIZ GOES to DOOR of
BEACH HUT.

LIZ: No. Charlie's orders are
on no account to maintain contact.
Over and out.

Mr. Bremner
reported in, sir.

HUNTER: Indeed?

LIZ: The tanker went through
Betteshanger at 09.23. Mr. Cross
was driving, Mr. Callan beside him.

HUNTER: Excellent. Soon be over.
How about some coffee?

LIZ GOES BACK into
BEACH HUT.

END OF TELECINE (7)

Preview

296.

23. INT. TANKER. DAY.

BOOM B-4

297-300. CAMS. 2F & 3Q
as directed.

GRAM F/X
INT. TANK
(MOVING)
ATMOSPHE
(thru sce
a/b)

(MELLOR DOZES.

LUBIN PICKS UP COFFEE FLASK,
HITS MELLOR WITH IT, & TAKES
HIS GUN. HE SEARCHES HIM
FOR OTHER WEAPONS.)

TAPE RUN

(On to SCENE 24 - TANKER - Shot 3)

TELECINE (8) - NOT BEING PLAYED INTO VTR

TELECINE (16mm)
TRAVELLING SHOTS OF &
FROM TANKER.

T/C (8). EXT. ROADS. DAY.

S.O.F.

END OF TELECINE (8)

301.

24. INT. TANKER. DAY.

BOOM B-4

302-310. CAMS. 2F & 3Q
as directed.

GRAM F/X
INT. TANK
(MOVING)
ATMOSPHE
(thru sce
a/b)

MELLOR: You're off your nut!

LUBIN: I do not think so ...

(CONT'D. OVER)

Preview

(On , Shot)

LUBIN: (CONTD.) Dave's other name is Gallan, is it not?

(PAUSE) Lonely's kind friend ...
It was your bad luck they moved him in with me. He does talk so.

MELLOR: I don't know what you're -

LUBIN: And the Makarov - that was a mistake. No ordinary criminal could get a Makarov. Not in this country.

MELLOR: I tell you -

LUBIN: Nothing, my friend. There is no more to tell.

(LUBIN STRIKES MELLOR WITH GUN BARREL, TWICE)

LUBIN: (CONTD.) I remembered your warning, you see. No flame. Not even a spark.

T A P E R U N

(On to CLOSING CREDITS, Shot 311)

Preview 4

TELECINES (9) & (10) - NOT BEING PLAYED INTO VTR

T/C (9). EXT. LEVEL-CROSSING & WOOD-YARD
DAY.

TELECINE (16mm)

TANKER, DRIVEN by CROSS
with CALLAN in PASSENGER
SEAT, APPROACHES LEVEL-
CROSSING.

S.O.F.

F/X: LEVEL-CROSSING WARNING
BELL & TRAIN HOOTING.

LEVEL-CROSSING GATES
COME DOWN, TANKER STOPS
& TRAIN GOES THROUGH.

LUBIN CLIMBS out of TOP
of TANKER, SLITHERS DOWN
SIDE, then RUNS OFF R,
SCRAMBLING DOWN BANK into
WOOD-YARD.

CALLAN SEES LUBIN DO THIS
in DRIVING MIRROR & FOLLOWS.

LUBIN TURNS to FIRE GUN,
CROSS APPEARS over TOP of
TANKER CAB.

CROSS: David - look out!

CALLAN THROWS HIMSELF
SIDEWAYS, RETURNS LUBIN'S
FIRE & MAKES A DASH for
a WOOD-PILE.

F/X: GUN SHOTS.

LUBIN RUNS OFF to BEHIND
CRANE.

CROSS JOINS CALLAN.

CROSS: What about Mellor?

CALLAN: Later, later. All right,
come on, move out. Move, move!

CROSS & CALLAN MOVE to
EDGE of WOOD-PILE.

LUBIN FIRES, CROSS'S FOOT
SLIPS on TIMBERS, CALLAN
RETURNS FIRE.

F/X: GUN SHOTS.

CALLAN: Get back quick! I'll keep
you covered.

CROSS & CALLAN GO BACK
BEHIND WOOD-PILE.

(On Telecine (9))

CROSS: Thanks, Dad.

CALLAN: Tit-for-tat, mate -
tit-for-tat.

CROSS: What now?

CALLAN: We wait. He can't get
out of here.

CROSS: And we can't get at him.

CALLAN: All right, come over here.
Keep him busy.

CROSS LOOKS OUT L. of
WOOD-PILE, WHILE CALLAN
MOVES OFF R.

LUBIN MAKES a BREAK,
CALLAN DOES 'THUMBS UP' to
CROSS, STANDS UP &
FOLLOWS LUBIN with HIS
GUN.

CALLAN: Lubin!

LUBIN TURNS, FIRES,
& SO DOES CALLAN.

F/X: GUN SHOTS.

LUBIN FALLS NEAR PUDDLE,
HOLDING HIS SHOULDER.

CALLAN & CROSS GO OVER
to HIM.

CROSS: Is he?

LUBIN TURNS, CALLAN
FIRES.

F/X: GUN SHOT.

LUBIN ROLLS OVER &
FALLS FACE DOWN into
PUDDLE.

CALLAN: He is now. Come on, I
feel like a drink.

CALLAN & CROSS EXIT into
B/G.

(Telecine (10) - over)

SEGUE:

TELECINE (16mm)

T/C (10). INT./EXT. BEACH HUT. DAY.

CAMERA INT. HUT SHOOTING
through WINDOW at LIZ
OFFERING HUNTER, CROSS &
CALLAN COFFEE.

S.O.F.

SHE EXITS L.

CAMERA EXT. HUT, with
HUNTER/CALLAN in DECK-
CHAIRS, CROSS SITTING on
EDGE of PATIO, LIZ b/g
INSIDE HUT.

HUNTER: How could Lubin have known?

CALLAN: (PAUSE) Lonely. He
shared the same cell, didn't he?

HUNTER: The damn fools. I should
have been told ... Poor Mallor.
All right, go on.

CALLAN: (PAUSE) We caught Lubin
and killed him. Left his body in a
ditch with his gun nearby.

HUNTER: It'll be found?

CROSS: Bound to, sir. They move
timbers from there every day.

HUNTER: Splendid. The K.G.B. killing
their own people. It should discourage
them very nicely. Cross -

CROSS: Yes, sir?

HUNTER: Get my flask from the car,
will you? We could all do with a
drink.

(On Telecine (10))

CROSS RISES & STARTS
to EXIT. As HE PASSES
CALLAN, CALLAN CATCHES
HOLD of HIS ARM.

THEY EXCHANGE LOOK, &
CROSS COMPLETES HIS EXIT
b/g R.

CROSS: Yes, sir.

CALLAN: Thanks.

HUNTER: (PAUSE) How was he?

CALLAN: Damned good. He saved
my life, for what it's worth.

HUNTER: And you, I take it,
killed Lubin. (PAUSE) It won't
come as a surprise to them, anyway.

CALLAN: What?

HUNTER: The K.G.B. They appear
to regard you as our top man here -
or had you forgotten?

CALLAN: No, sir, I hadn't forgotten.
Do you regard me as the top man?

HUNTER: Oh, undoubtedly.

CALLAN: Not so long ago you were
telling me I was on probation, if you
remember. It was all psychiatrists'
clap-trap. I presume that's all
over now?

HUNTER: All finished.

CALLAN: Well, of course, it would
be, wouldn't it - considering I'm
your top man.

(On Telecine (10))

HUNTER RISES, & WALKS
DOWN TOWARDS the SEA.

HUNTER: Quite so. The top man
gets the top jobs. They're usually
the most dangerous.

CALLAN: And the dirtiest.

HUNTER: In future they'll all be
yours. Come here.

CALLAN JOINS HUNTER
down BEACH, & HUNTER
PASSES HIM his BINOCULARS.

CALLAN LOOKS OUT to SEA
at SHIP on HORIZON.

CALLAN: Russian?

HUNTER: Yes. There'll be other
ships, Callan. And aeroplanes.
They come in all the time. There'll
be other lists, too - they'll have
your name on them. You'd better
remember that.

HUNTER EXITS BEHIND
CALLAN to R.

ZOOM IN to CALLAN for
REACTION.

CALLAN: Thanks!

END OF TELECINE (10)

Closing credit sequence (over)

Preview 4